
200
H+H
HANDEL+HAYDN SOCIETY
HARRY CHRISTOPHERS ARTISTIC DIRECTOR
HANDEL + HAYDN SINGS
JUNE 18, 2015
AT SYMPHONY HALL
2014–2015 BICENTENNIAL SEASON

HANDEL+HAYDN SOCIETY

HARRY CHRISTOPHERS ARTISTIC DIRECTOR

BEETHOVEN SYMPHONY NO. 9

A COMMUNITY CELEBRATION

SUNDAY, JULY 26 AT 12.30PM
COPLEY SQUARE

Ian Watson, *conductor*

H+H Period Instrument Orchestra and Chorus

Harvard Summer Chorus

Vocal Arts Program Choruses

A free outdoor performance of Beethoven's epic Symphony No. 9 ("Ode to Joy") in the heart of Copley Square.

PRESENTING SPONSOR: The Boston Foundation 100 YEARS

ADDITIONAL SUPPORT PROVIDED BY JOHN HANCOCK

The Boston Globe WGBH

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200 H+H years of bringing music to life

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PHOTO: GRETJEN HELENE

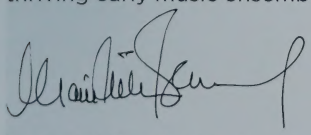
It is my honor and great pleasure to welcome you to H+H Sings, the final concert of our 2014–2015 Bicentennial Season. I would also like to extend a special greeting to the delegates from the 2015 Chorus America Conference who are joining us this evening.

Tonight's program features choral works from four centuries including Gabriela Lena Frank's *My Angel, his name is freedom*, a co-commission with the Library of Congress in honor of H+H's Bicentennial. Gabriela is an award-winning American composer with a unique artistic voice rooted in her multicultural heritage. We are thrilled to present her new work for 26 voices and chamber period instrument ensemble inspired by Ralph Waldo Emerson's "Boston Hymn," and to welcome David Rockefeller Jr. to our stage to read the poem before it receives its musical premiere.

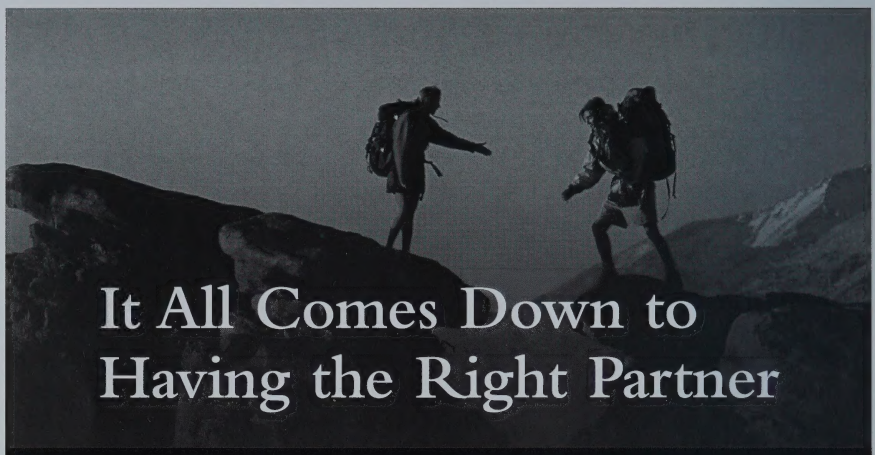
Alongside this new piece is also an old favorite: Part the Third from Handel's *Messiah*, a masterpiece that has been closely linked to our organization since the US premiere by H+H in 1818. You will also hear our Vocal Arts Program youth choirs, an important component of H+H's education programs.

H+H is honored to host the 2015 Chorus America Conference in Boston this week in connection with our 200th anniversary. It is with great pride that we are marking our celebrations with this important gathering and showcasing the magnificent contributions that all our Boston-area colleagues make to the choral music field.

This evening marks the end of my tenure as Executive Director and CEO of H+H. After eight years at the helm of this extraordinary organization, I am very proud of the work our board, administrative team, and musicians have achieved together. We courageously embraced organizational growth, fruitful artistic partnerships, critically-acclaimed tours, ambitious recordings, and greater diversity and accessibility. Most importantly, you—our audience—have made it possible for H+H to flourish and celebrate 200 years of amazing musical discoveries. I am deeply grateful to you for your generous support and contributions in making H+H the most forward-looking and thriving early music ensemble in our nation.



Marie-Hélène Bernard
EXECUTIVE DIRECTOR AND CEO



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ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. H+H is celebrating its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H+H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H+H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *Creation*, and Bach's *St. Matthew Passion*. Today, H+H is widely known through its local subscription series, tours, concert broadcasts on 99.5 WCRB and National Public Radio, and recordings. H+H's first recording with Harry Christophers, *Mozart Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases include *Mozart Requiem* (2011), and *Coronation Mass* (2012), as well as the critically acclaimed *Haydn, Vol. 1* (September 2013) and the best-selling *Joy to the World: An American Christmas* (October 2013). Special CDs recorded for the Bicentennial include *Handel Messiah* (currently on sale) and *Haydn The Creation* (scheduled for October 2015).

As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher educational institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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AS OF MAY 21, 2015

PROGRAM
HANDEL + HAYDN SINGS

JUNE 18, 2015 AT 7.30PM
SYMPHONY HALL

Harry Christophers, *conductor*

VAP Young Men's Chorus and Young Women's Chamber Choir

David Rockefeller Jr., *reader*

Handel and Haydn Society Period Instrument Orchestra and Chorus

Coronation Anthem No. 1, *Zadok the Priest* — George Frideric Handel (1685–1759)

Glorious Apollo — Samuel Webbe (1740–1816)
Young Men's Chorus
Dr. Kevin J. McDonald, *conductor*

"Love Is A Rain of Diamonds" from *Songs for Women's Voices* — Gwyneth Walker (b. 1947)
Young Women's Chamber Choir
Alyson Greer, *conductor*

TO BE PERFORMED WITHOUT PAUSE:

Vineam meam non custodivi — Giovanni Pierluigi da Palestrina (1525–1594)
O radiant dawn — James MacMillan (b. 1959)
Pulchrae sunt genae tuae — Palestrina

***Singet dem Herrn ein neues Lied*, BWV 225** — J.S. Bach (1685–1750)

INTERMISSION

Boston Hymn — Ralph Waldo Emerson (1803–1882)
David Rockefeller Jr., *reader*
Text on page 24.

***My Angel, his name is freedom* (World Premiere)** — Gabriela Lena Frank (b. 1972)
Co-commissioned with the Library of Congress

The Deer's Cry — Arvo Pärt (b. 1935)

Part the Third from *Messiah* — Handel
Margot Rood, *soprano*
Sonja DuToit Tengblad, *soprano*
Emily Marvosh, *alto*
Stefan Reed, *tenor*
David McFerrin, *baritone*

RELATED EVENT

H2 Young Professionals:
Join the Chorus America Emerging Leaders Mixer
Immediately after the concert
M.J. O'Connor's, 27 Columbus Avenue, Boston

Chorus leaders, composers, and singers age 35 and under (or close!) are invited to raise a glass and rub shoulders with fellow "next generation" peers. Offered as part of the Chorus America Conference, sponsored by Maestro by Tumlare.

PROGRAM SPONSORS

Handel + Haydn Sings is sponsored in part by World Cultural Tours.

The artists' appearances are made possible by the generous support of the following individuals:

Ellen & John Harris, *sponsors of Harry Christophers, conductor*
Laima & Bertram Zarins, *sponsors of the Handel and Haydn Society Period Instrument Orchestra*
Todd Estabrook & John Tenhula, *sponsors of the Handel and Haydn Society Chorus*
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The Handel and Haydn Society Chorus is funded in perpetuity by Jane & Wat Tyler.
The Education Program is funded in perpetuity by Karen S. & George D. Levy.

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

The concert runs approximately 1 hour and 55 minutes, including intermission.
Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

*The Handel and Haydn Society is a proud member of Chorus America (*chorusamerica.org*), a national organization that supports and promotes professional, volunteer, and youth choruses, and of Early Music America (*earlymusic.org*), a service organization that supports the field of early music in North America.*

The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund (provocal.org).

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HARRY CHRISTOPHERS, CBE
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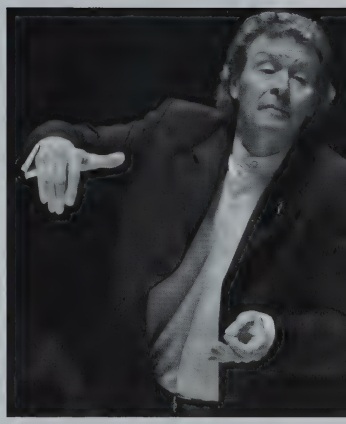


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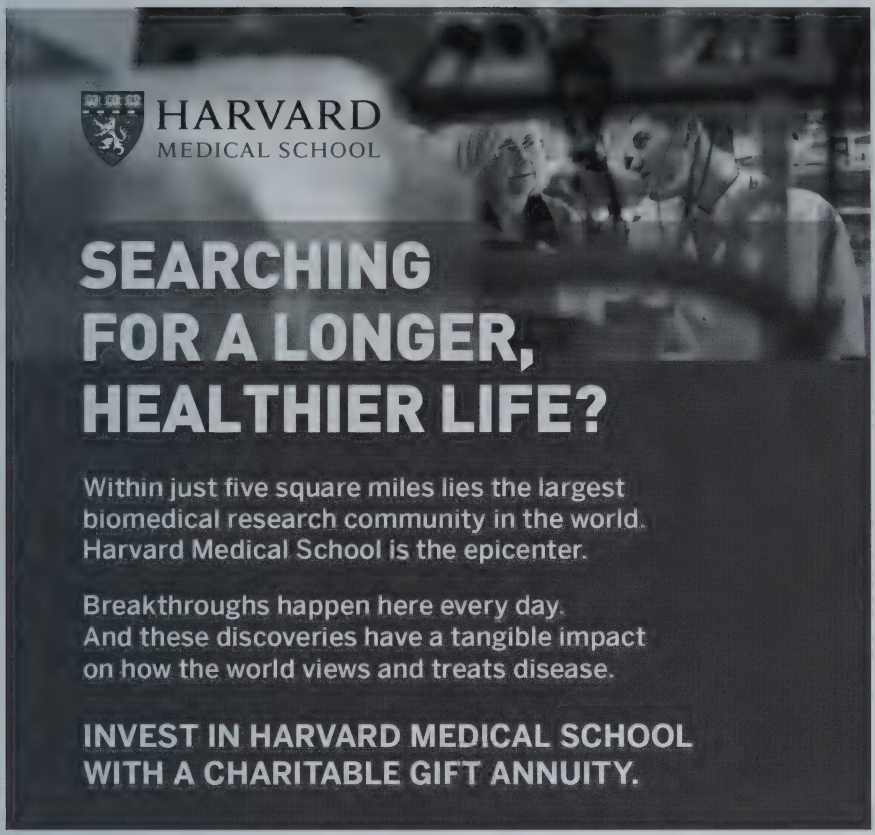
The 2014–2015 Bicentennial Season marks Harry Christophers' sixth as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the US by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period-instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award in 2005 for his disc *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award 2009. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for *Handel Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination, as did *Palestrina, Vol. 3* in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's Vespers, will be screened in 2015.

Harry Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.


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GABRIELA LENA FRANK
COMPOSER PROFILE



Identity has always been at the center of Gabriela Lena Frank's music. Born in Berkeley, California to a mother of mixed Peruvian-Chinese ancestry and a father of Lithuanian-Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Béla Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has travelled extensively throughout South America and her pieces reflect and refract her studies of Latin-American folklore by incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. She writes challenging idiomatic parts for solo instrumentalists, vocalists, chamber ensembles, and orchestras.

Frank attended Rice University in Houston, Texas, where she earned both a BA (1994) and MA (1996). She studied composition with Paul Cooper, Ellsworth Milburn, and Sam Jones, and piano with Jeanne Kierman Fischer. Frank credits Fischer with introducing her to the music of Ginastera, Bartók, and other composers who utilized folk elements in their work. At the University of Michigan, where she received a DMA in composition in 2001, Frank studied composition with William Albright, William Bolcom, Leslie Bassett, and Michael Daugherty, and piano with Logan Skelton.

MY ANGEL, HIS NAME IS FREEDOM
ARTIST STATEMENT
GABRIELA LENA FRANK

Written to celebrate the Bicentennial year for the Handel and Haydn Society, *My Angel, his name is freedom* sets to voices and strings the most compelling lines of "Boston Hymn," a poetic sermon by Ralph Waldo Emerson on attaining freedom from false masters. The string instruments are equal in importance to the singers in telling this story, as they enjoy long stretches of wordless interludes. The text, which builds in reverence, reads:

The word of the Lord (Lo!)
by night, by the seaside (Lo!):
"I am tired of kings."
(Lo now!)
"I suffer them no more,"
(Lo now!)
"tyrants great and tyrants small."

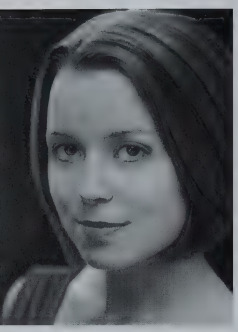
The word of the Lord (Lo!)
in dark, in the daylight (Lo!):
"I will never have a noble!"
(Lo now!)
"I break your bonds."
(Lo now!)
"I unchain the slave."

"My angel, his name is Freedom.
Choose him to be your king.
Call the people together.
Choose men to rule.
None shall rule but the humble.
Govern the land and sea.
Make just laws under the sun.
Beware from right to swerve.
Carry my purpose forth
which neither halts nor shakes.
Lift up a people from the dust.
Trump of their rescue, sound!"

"My will fulfilled shall be.
My thunderbolt has eyes to see
his way home to the mark."
Lo now!

-Ralph Waldo Emerson

HANDEL AND HAYDN SOCIETY
ARTIST PROFILES



Margot Rood, *soprano*

Margot Rood, soprano, has been performing with the Handel and Haydn Society Chorus since 2010. Recent and upcoming solo appearances include Seraphic Fire, A Far Cry, Tucson Chamber Artists, Back Bay Chorale, and Brookline Symphony.

Ms. Rood has performed as soloist with some of the United States' premiere new music ensembles. Notable engagements include her Carnegie Hall debut in the world premiere of Shawn Jaeger's *Letters Made with Gold*, Kati Agocs' *Vessel* and Soprano Evangelist in Arvo Pärt's *Passio* with the Boston Modern Orchestra Project, and the world premiere of Christopher Trapani's *Past All Deceiving* with Argento Ensemble. Ms. Rood is a core member of the Lorelei Ensemble and is a founding member of the Michigan Recital Project, which features commissions by emerging composers.



Sonja DuToit Tengblad, *soprano*

Soprano Sonja DuToit Tengblad has been a member of the Handel and Haydn Society Chorus since 2011. Tengblad is a versatile performer with credits spanning the Renaissance era through the most current composers of our time. Recent highlights include performances with Boston Modern Orchestra Project, the New York City Chamber Orchestra at Carnegie Hall, and the New Bedford Symphony.

A lover of new music, Tengblad has premiered many works and roles, including the Boston premiere of Kati Agocs' *Vessel* with the Boston Modern Orchestra Project and the role of Maria in Diego Luzuriaga's *El Niño de los Andes* with Vocal Essence of Minnesota.



Emily Marvosh, *alto*

American contralto Emily Marvosh has been performing with the Handel and Haydn Society since 2010. Recent solo appearances include the Charlotte Symphony, Music at Worcester, Back Bay Chorale, Opera Boston, and Boston Lyric Opera.

She is a founding member of the Lorelei Ensemble. A frequent recitalist and proud native of Michigan, she has also created a chamber recital that celebrates the history and culture of her home state. Upcoming solo engagements include performances with the Tucson Symphony Orchestra, Chorus Pro Musica, and the Nashoba Valley Chorale.

Stefan Reed, *tenor*



Tenor Stefan Reed has sung with the Handel and Haydn Society Chorus since 2009. Recent solo engagements include performances of Beethoven's Ninth Symphony with the Arcadia Players and the Worcester Chorus, Mozart's Requiem and Haydn's *Missa in tempore belli* with the Dedham Choral Society, Bach's Mass in B Minor with Boston Cecilia, and Britten's *Cantata Misericordium* with Coro Allegro.

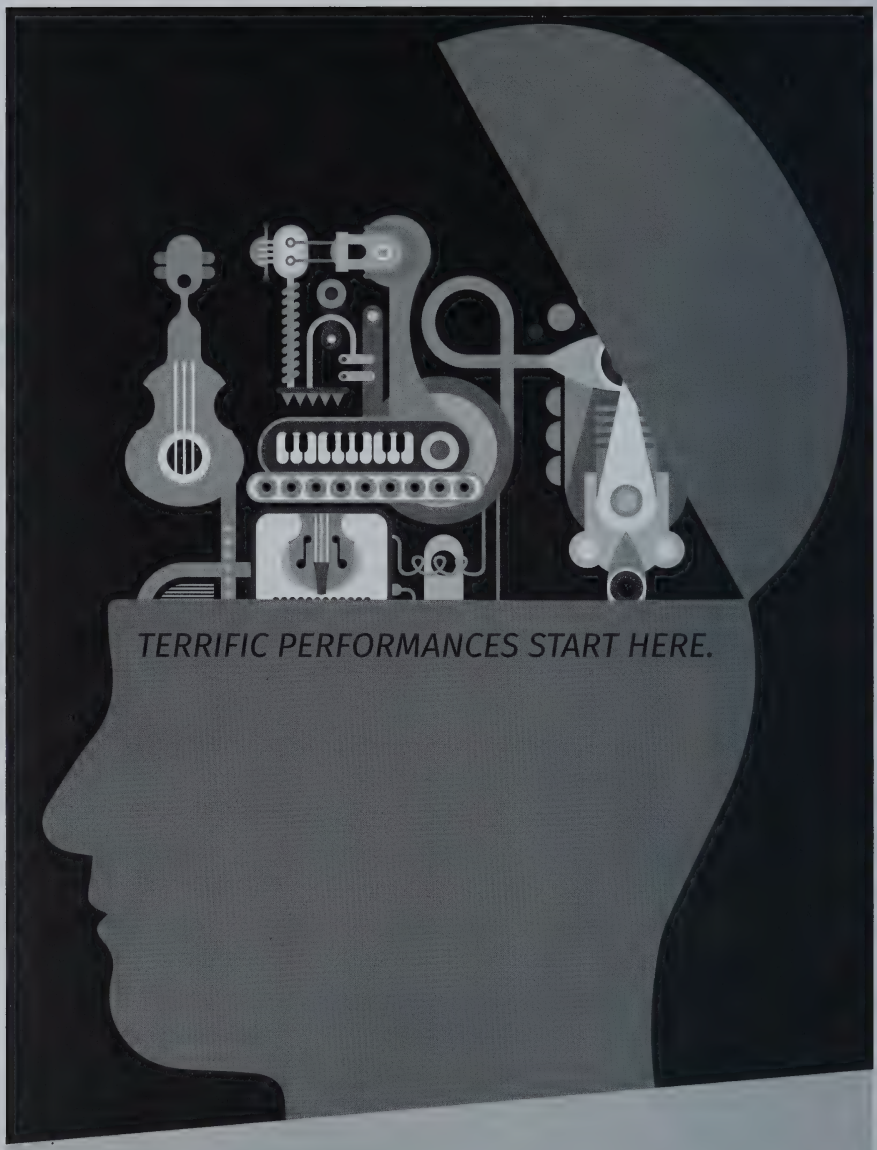
Other solo performances include Mozart's Requiem, Rachmaninoff's Vespers, and Schumann's Paradise and the Peri with the Back Bay Chorale, as well as numerous performances with the Miami-based Seraphic Fire, Marsh Chapel Choir and Collegium, the Tanglewood Chamber Music Ensemble, and both the Boston and Maryland Masterworks Chorales.

David McFerrin, *baritone*



Baritone David McFerrin has been a member of the Handel and Haydn Society Chorus since 2012. This season he appeared as King Mark in Frank Martin's The Love Potion and Kuligin in Janacek's Kátya Kabanová, both with Boston Lyric Opera. This season on the concert stage he debuts with the Springfield (Mass.) Symphony in Schubert's Mass in G Major and performs Charpentier's Vespers with the Green Mountain Project.

Past concert highlights include a Carnegie Hall debut with Gustavo Dudamel and the Israel Philharmonic, Monteverdi's Vespers of 1610 at St. Mark's Basilica in Venice, and appearances with the Boston Pops.



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† *Concertmaster*

* *Principal*

String players are listed alphabetically, after the principal

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FUNDED IN PERPETUITY BY JANE AND WAT TYLER

Chorus prepared by Harry Christophers
The Cabot Family Chorusmaster Chair is endowed in perpetuity in memory of Ned Cabot.

Soprano
Elissa Alvarez
Sarah Brailey
Jessica Cooper
Monica Hatch
Shannon Larkin
Jessica Petrus
Margot Rood
Sonja DuToit Tengblad
Erika Vogel
Shari Alise Wilson

Alto
Julia Cavallaro
Mary Gerbi
Katherine Growdon
Catherine Hedberg
Helen Karloski
Margaret Lias
Miranda Loud
Emily Marvosh
Clare McNamara
Gerrod Pagenkopf

Tenor
Michael Barrett
Jonas Budris
Marcio de Oliveira
Ethan DePuy
Eric Perry
Alex Powell
Stefan Reed
Patrick T. Waters

Bass
Jonathan Barnhart
Glenn Billingsley
Woodrow Bynum
Jacob Cooper
Bradford Gleim
Scott Allen Jarrett
David McFerrin
Donald Wilkinson


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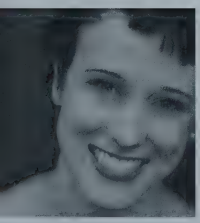
HANDEL AND HAYDN SOCIETY
VOCAL ARTS PROGRAM

Young Women's Chamber Choir
Alyson Greer, *conductor*

Mohita Abbaraju
Emily Bartone
Isabelle Bears
Irene Benites
Olivia Bogan
Kayla Caulfield
Alana Despres
Skyleen Eliacin
Nicole Furrier
Elizabeth George
Johanna Geremia
Jessica Hoyt
Francesca Hsieh
Kisha James
Arpita Joyce
Hannah Klein
Catherine Netland
Sarah Netland
Amy Nickerson
Rosalie Toupin
Jayne-Irvy Veillard
Michael Waldrop
Rachel Webber

Young Men's Chorus
Dr. Kevin J. McDonald, *conductor*

Connor Bryan
Nicholas Corneilson
William Egan
Lucas Guzman
Adrian Haber
Brad Hegarty
Zachary Hoyt
Kuk James
Carl Kleifgen
Tinson Lam
David Leon
Brian Patten, Jr.
William Peacock
Karl Rassmann
Brian Regan
Joel Reske
Samuel Sano
Aaron Smith
Nathaniel Smith
Adam Tubman
Bryant Vasquez
Leo Weisskoff
Ryan Whittier
Nicholas Zhang
Kaiwen Zhou



Alyson Greer is the Director of Choral Music at Westborough High School where she conducts four choirs and three contemporary a cappella ensembles. Formerly, Greer was the Director of Choral Music at Hanover High School. She holds a Bachelor of Music degree in vocal performance and a Master of Music Education degree, both from The Boston Conservatory.



Dr. Kevin J. McDonald is the Director of Choral Activities at Wellesley High School, where he conducts five choral ensembles, and the Director of Youth Music at Wellesley Congregational Church. McDonald received his BM from the University of New Hampshire, MM in low brass performance from the University of Idaho, and DMA in music education from The Hartt School, University of Hartford.

HANDEL + HAYDN SINGS
PROGRAM TEXTS

Handel: Coronation Anthem No. 1, *Zadok the Priest*
Text after 1 Kings 1:38–40

Zadok, the Priest, and Nathan, the Prophet, anointed Solomon King;
and all the people rejoic'd, and said:
God save the King, long live the King, may the King live for ever!
Amen! Alleluia!

Webbe: *Glorious Apollo*

Glorious Apollo from on high beheld us
Wand'ring to find a temple for his praise.
Sent Polyhymnia hither to shield us,
While we ourselves such a structure might raise.
Thus then combining, hands and hearts joining,
Sing we in harmony Apollo's praise.
Here ev'ry gen'rous sentiment awaking,
Music inspiring unity and joy.
Each social pleasure giving and partaking,
Glee and good humour our hours employ.
Thus then combining, hands and hearts joining,
Long may continue our unity and joy.

Walker: "Love is a Rain of Diamonds" from *Songs for Women's Voices*
Text: May Swenson (1913–1989)

Love is a rain of diamonds in the mind
the fruit of the soul sliced in two
a dark spring loosed at the lips of light
under-earth waters unlocked from their lurking
to sparkle in a crevice parted by the sun
a temple not of stone but cloud
beyond the roar of the heart and all violence
blue permanence

Palestrina: *Vineam meam non custodivi*
Text: Song of Solomon 1:6b–7

Vineam meam non custodivi.
Indica mihi quem diligit anima mea,
ubi pascas, ubi cubes
in meridie,
ne vagari incipiam post greges
sodalium tuorum.

My vineyard I have not kept.
Tell me, you whom my soul loves,
where you pasture your flock, where
you make it lie down at noon,
lest I begin to wander after the flocks
of your companions.

MacMillan: *O Radiant Dawn*
Text: Antiphon for 21 December

O Radiant Dawn, Splendor of eternal Light,
Sun of Justice: come, shine on those who dwell
in darkness and the shadow of death.
Isaiah had prophesied, 'The people who walked in darkness have seen the great light; upon those who dwelt in the land of gloom a light has shone.' Amen.

Palestrina: *Pulchrae sunt genae tuae*
Text: Song of Solomon 1:10–12

Pulchrae sunt genae tuae
sicut turturis,
collum tuum sicut monilia.
Murenulas aureas faciemus tibi
vermiculatas argento.
Dum esset rex in accubitu suo,
nardus mea dedit odorem
suavitatis.

Thy cheeks are beautiful as the turtledove's,
thy neck as jewels.
We will make thee chains of gold,
inlaid with silver.
While the king was at his repose,
my spikenard sent forth its sweet perfume.

J.S. Bach: *Singet dem Herrn ein neues Lied*
Text: Psalm 149:1-3 and Psalm 150:2,6
other text by Johann Gramann (1487-1541)

Singet dem Herrn ein neues Lied,
Die Gemeine der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige,
Sie sollen loben seinen Namen im Reihen;
mit Pauken und mit Harfen sollen sie ihm spielen.

Sing to the Lord a new song,
The congregation of the saints should praise him.
Israel rejoices in the one who made him.
Let the children of Sion be joyful about their king,
they should praise his name in their dances
with drums and harps they should play for him.

Wie sich ein Vater erbarmet
Über seine junge Kinderlein,
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
Gleichwie das Gras vom Rechen,
Ein Blum und fallend Laub.
Der Wind nur drüber wehet,
So ist es nicht mehr da,
Also der Mensch vergehet,
Sein End, das ist ihm nah.
Gott, nimm dich ferner unser an,
Denn ohne dich ist nichts getan
Mit allen unsern Sachen.
Drum sei du unser Schirm
und Licht,
Und trügt uns unsre Hoffnung nicht,
So wirst du's ferner machen.

As a father feels compassion
for his young little child,
so does the Lord for all of us,
if we feel pure childlike awe,
He knows how weak is our strength,
God is aware that we are only dust.
Like grass before the rake,
a flower or falling leaf.
The wind has only to blow over it
and it is there no more.
And so man passes away,
his end is near him.
God, in future take us to yourself
for without you nothing is accomplished
in all our affairs.
Therefore be yourself our protection
and light,
and if our hope does not deceive us,
then in future you will do this.

PLEASE TURN PAGE QUIETLY

Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verlässt.

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!

Alles, was Odem hat, lobe den Herrn,
Halleluja!

Happy are those who firmly and fastly
depend on you and your grace.

Praise God in his works,
praise him in his great glory!

Let all that has breath praise the Lord,
Hallelujah!

Frank: *My Angel, his name is freedom*
Text: Ralph Waldo Emerson (1803–1882)

Refer to full text on page 24.

Pärt: *The Deer's Cry*
Text: according to the "Lorica" of St Patrick (ca. 377)

Christ with me, Christ before me, Christ behind me,
Christ in me, Christ beneath me, Christ above me,
Christ on my right, Christ on my left,
Christ when I lie down, Christ when I sit down,
Christ in me, Christ when I arise,
Christ in the heart of every man who thinks of me,
Christ in the mouth of every man who speaks of me,
Christ in the eye that sees me,
Christ in the ear that hears me,
Christ with me.



Handel: Part the Third from *Messiah*

ARIA (SONJA TENGBLAD, SOPRANO)
I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; I Corinthians XV, 20)

CHORUS
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians XV, 21, 22)

RECITATIVE, ACCOMPANIED (DAVID MCFERRIN, BARITONE)
Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians XV, 51-52)

ARIA (DAVID MCFERRIN, BARITONE)
The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd.
(I Corinthians XV, 52)

RECITATIVE (EMILY MARVOSH, ALTO)
Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.
(I Corinthians XV, 54)

DUET (EMILY MARVOSH, ALTO, AND STEFAN REED, TENOR)
O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (I Corinthians XV, 55-57)

CHORUS
But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians XV, 55-57)

ARIA (MARGOT ROOD, SOPRANO)
If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

CHORUS
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (Revelation V, 12-13)

CHORUS
Amen.

Boston Hymn
Ralph Waldo Emerson (1803–1882)

The word of the Lord by night
To the watching Pilgrims came,
As they sat by the sea-side,
And filled their hearts with flame.

God said,—I am tired of kings,
I suffer them no more;
Up to my ear the morning brings
The outrage of the poor.

Think ye I made this ball
A field of havoc and war,
Where tyrants great and tyrants small
Might harry the weak and poor?

My angel,—his name is Freedom,
Choose him to be your king;
He shall cut pathways east and west.
And fend you with his wing.

Lo! I uncover the land
Which I hid of old time in the West,
As the sculptor uncovers his statue,
When he has wrought his best.

I show Columbia, of the rocks
Which dip their foot in the seas
And soar to the air-borne flocks
Of clouds, and the boreal fleece.

I will divide my goods,
Call in the wretch and slave:
None shall rule but the humble,
And none but Toil shall have.

I will have never a noble,
No lineage counted great:
Fishers and choppers and ploughmen
Shall constitute a State.

Go, cut down trees in the forest,
And trim the straightest boughs;
Cut down trees in the forest,
And build me a wooden house.

Call the people together,
The young men and the sires,
The digger in the harvest-field,
Hireling,and him that hires.

And here in a pine state-house;
They shall choose men to rule
In every needful faculty,
In church, and state, and school.

Lo, now! if these poor men
Can govern the land and sea,
And make just laws below the sun,
As planets faithful be.

And ye shall succor men;
'T is nobleness to serve;
Help them who cannot help again;
Beware from right to swerve.

I break your bonds and masterships,
And I unchain the slave:
Free be his heart and hand
henceforth,
As wind and wandering wave.

I cause from every creature
His proper good to flow:
As much as he is and doeth,
So much he shall bestow.

But, laying hands on another
To coin his labor and sweat,
He goes in pawn to his victim
For eternal years in debt.

Pay ransom to the owner,
And fill the bag to the brim.
Who is the owner? The slave is owner,
And ever was. Pay him.

O North! give him beauty for rags,
And honor, 0 South! for his shame;
Nevada! coin thy golden crags
With Freedom's image and name.

Up! and the dusky race
That sat in darkness long,—
Be swift their feet as antelopes,
And as behemoth strong.,

Come, East, and West, and North,
By races, as snow-flakes,
And carry my purpose forth,
Which neither halts nor shakes.

My will fulfilled shall be,
For, in daylight or in dark,
My thunderbolt has eyes to see
His way home to the mark.

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H+H performs half-hour long concerts at the site of the first H+H performance in 1815 on the following dates:

July 16 at 3pm
August 13 at 3pm

H+H at the BPL Central Library in Copley Square
700 Boylston Street, Boston

July 3 at 12.30pm
The Rowe's Lane Quartet
Concerts in the Courtyard

July 18 at 3pm
The Vocal Quartet
Children's Library

August 28 at 12.30pm
Concerts in the Courtyard

H+H Pop-Up Concerts on the Freedom Trail

This summer, H+H is partnering with the Freedom Trail Foundation in a series of pop-up performances along the Freedom Trail.

Performances will be announced on social media, so be sure to follow H+H on Facebook and Twitter!





The Boston Foundation is delighted to support this special concert of the Handel and Haydn Society. As we celebrate our 100th Anniversary, we congratulate Handel and Haydn on its 200th Anniversary. Since 1915, the Boston Foundation has served as the primary philanthropy for Greater Boston—from its earliest days of responding to the human needs of immigrants and the poor, to seeding innovation through "there at the beginning" grants for new nonprofits and fresh ideas, to helping change the very systems that affect the lives of everyone in our region.

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Photo courtesy of the Boston Public Library Print Department

THE KAREN S. AND GEORGE D. LEVY EDUCATION PROGRAM



PHOTO: KYLE HEMINGWAY DICKINSON

The Karen S. and George D. Levy Education Program provides music education for children in communities throughout eastern Massachusetts through five major components:

The Vocal Arts Program (VAP) provides talented young singers ages 8–18 the opportunity to sing in a chorus, take musicianship classes, perform with professional musicians, and receive private voice instruction.

The Vocal Quartet, comprising H+H professional singers, visits schools with original presentations designed to teach music history in an entertaining, age-appropriate way.

Collaborative Youth Concerts bring choirs from Greater Boston area high schools together to perform alongside Handel and Haydn Society musicians in their home communities and Symphony Hall.

School Partnerships led by H+H teaching artists bring choral and music education programs to Boston's public schools.

Coaching and Masterclasses led by H+H musicians and conductors are offered to high school choruses and soloists, as well as college ensembles.

The Education Program is endowed in perpetuity by Karen S. and George D. Levy. Special thanks to Willma H. Davis, season sponsor of Alyson Greer, the Young Women's Chorus, and the Young Women's Chamber Choir and to Lucas Wegmann, sponsor of Kevin McDonald and the Young Men's Chorus.

Upcoming Performances and Auditions

Young Men's and Young Women's Choruses Vienna-Prague Concert Tour
June 26–July 3

Choral Ensembles Auditions
August 29 + September 12, 2015 at Boston Latin School

See the Education Program in action at *handelandhaydn.org/education.*

INSTRUMENTAL VOICES

A Campaign for H+H



PHOTO: JAMES DOYLE

In 1815, a group of passionate Bostonians joined their voices together to perform the music closest to their hearts. In the 200 years since, the Handel and Haydn Society has grown to include thousands more voices, all of which have played instrumental roles in shaping the organization that we know and love. Today H+H is thriving as never before, so it is the perfect time to add voices to that ever-expanding chorus of support through the *Instrumental Voices* campaign.

With a goal of $12 million, *Instrumental Voices* is the largest fundraising campaign ever mounted by an early music organization in the United States.

The campaign will sustain the vibrancy and continued excellence of H+H by supporting artistic initiatives, expanding educational programs, enhancing H+H's position of prominence in Boston and throughout the greater music community, and sustaining program quality and growth through endowment support.

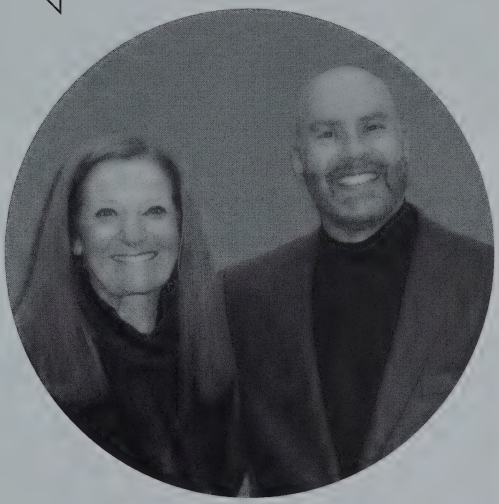
The *Instrumental Voices* initiative also encompasses funding for the Bicentennial celebrations, including a free outdoor performance of Beethoven's Symphony No. 9, an interactive exhibit at the Boston Public Library, and the world premiere of a new work co-commissioned with the Library of Congress.

Thanks to many generous donors, the campaign is off to a very strong start, but getting across the finish line will require the support of many others. For more information, visit *handelandhaydn.org/campaign* or contact Mike Peluse, Director of Development, at 617 262 1815 or *mpeluse@handelandhaydn.org*.

"Under our eyes and ears, Handel and Haydn has become a world-class organization, as good as anything in the world."

ART AND ELAINE ROBINS

Art and Elaine Robins, members of the *1815 Society*, have been subscribing to the Handel and Haydn Society for more than 30 years and have been impressed by how much H+H has grown during that time. Understanding that ticket sales don't cover the full costs of the organization, the Robins have a made a provision in their will to ensure that H+H can continue its tradition of excellence for future generations.



Join the *1815 Society*

As the Handel and Haydn Society celebrates its Bicentennial year, now is a great time to help us "plan a legacy of music" to ensure our future. To find out more about the *1815 Society* and how you can become a member, contact Mike Peluse, Director of Development, at 617 262 1815 or *mpeluse@handelandhaydn.org*.

I heard the news today, oh boy.



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JULIE N., 2014 COLLABORATIVE YOUTH CONCERT PARTICIPANT, LYNN ENGLISH HIGH SCHOOL

Play a vital role in the life of the Handel and Haydn Society by donating today. Contribute toward the current season and make an immediate impact on H+H performances, community partnerships, and extensive educational activities.

To make a gift at this time, visit Patron Information at today's performance or go online at ***handelandhaydn.org/support***. If you have any questions about your gift, you may contact Meagan McMullen, Associate Director, Annual Fund, at 617 262 1815 or *mmcmullen@handelandhaydn.org*.

YOUR GIFT WILL MAKE A DIFFERENCE:

$1,500 helps support weekly music literacy classes for one year at a Boston public school.

$1,000 presents a free community concert by H+H musicians.

$750 funds a school visit by the Vocal Quartet.

$500 provides a full scholarship for a student to participate in a Vocal Arts Program ensemble for one year.

$250 provides dress rehearsal space for H+H musicians for one performance.

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The Handel and Haydn Society is grateful to the generous donors who have endowed chairs and established named funds to support H+H's educational and artistic programs. If you are interested in a naming opportunity, establishing a fund, or contributing to an existing fund, contact Mike Peluse, Director of Development, at 617 262 1815 or *mpeluse@handelandhaydn.org*.

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Chorusmaster: Cabot Family Chorusmaster Chair
in memory of Ned Cabot

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Mozart Requiem
October 2, 2015 at 7:30pm
October 4, 2015 at 3pm
Symphony Hall

Baroque Masters
October 30, 2015 at 7.30pm
November 1, 2015 at 3pm
NEC's Jordan Hall

Handel *Messiah*
November 27, 2015 at 7.30pm
November 28, 2015 at 3pm
November 29, 2015 at 3pm
Symphony Hall

Holiday Sing
December 12, 2015 at 1pm + 3pm
Great Hall, Faneuil Hall

Bach Christmas
December 17, 2015 at 7.30pm
December 20, 2015 at 3pm
NEC's Jordan Hall

All Haydn
January 29, 2016 at 7.30pm
January 31, 2016 at 3pm
Symphony Hall

All Beethoven
February 26, 2016 at 7.30pm
February 28, 2016 at 3pm
Symphony Hall

Bach *St. John Passion*
March 11, 2016 at 7.30pm
March 13, 2016 at 3pm
Symphony Hall

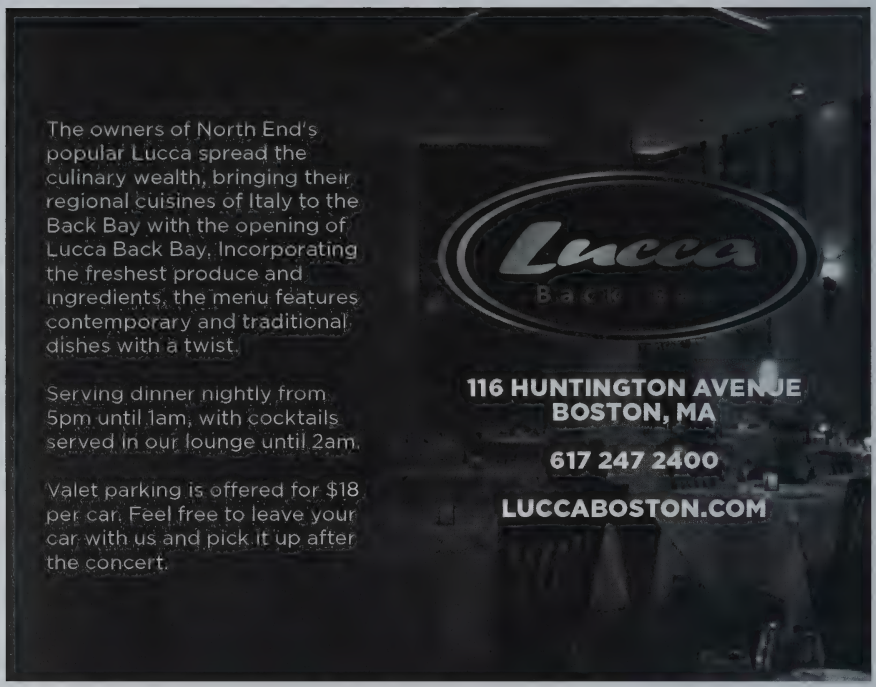
Mozart and Beethoven
April 8, 2016 at 7.30pm
NEC's Jordan Hall
April 10, 2016 at 3pm
Sanders Theatre

Handel *Saul*
April 29, 2016 at 7.30pm
May 1, 2016 at 3pm
Symphony Hall

For complete program information, visit handelandhaydn.org.

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SYMPHONY HALL
PATRON INFORMATION

For patrons with disabilities: elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

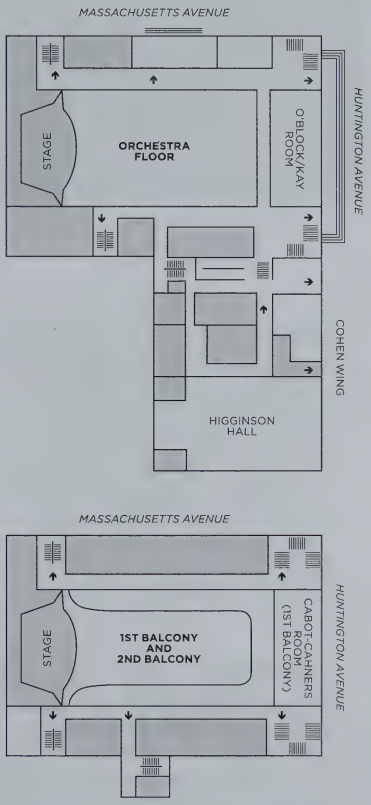
Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

Shop: Handel and Haydn CDs and other merchandise are available to purchase in the Cohen Wing.

IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



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Conductor, Young Men's Chorus

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Pianist

Anna Carr
Pianist

Xixi Zhou
Pianist

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Craig McMahan
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Vale Southard
Musicianship Teacher

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Soprano, Vocal Quartet

Christina English
Alto, Vocal Quartet

Christian Figueroa
Tenor, Vocal Quartet

RaShaun Campbell
Bass, Vocal Quartet

Julia Scott Carey
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Volunteers are essential to making our season a success. We need your help with concert operations, mailings, special events, and more.

To learn how to volunteer, contact our volunteer coordinator at *volunteers@handelandhaydn.org* or 617 262 1815.

ATTENTION, STUDENTS!

Internships are available year-round in the Artistic, Box Office, Development, Education, and Marketing departments. Visit our website for a listing of available internships.

handelandhaydn.org/internships

HANDEL AND HAYDN SOCIETY
GENERAL INFORMATION

9 Harcourt Street
Boston, MA 02116

handelandhaydn.org
info@handelandhaydn.org

617 262 1815

Box Office

Hours Monday–Friday, 10am–6pm
Phone 617 266 3605
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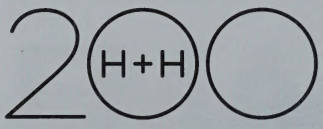
Merchandise

The Handel and Haydn Society offers gift items and recordings featuring the Period Instrument Orchestra and Chorus and guest artists throughout the season. Your purchases help support our education and artistic programming.

SHOP LOCATIONS:

Symphony Hall: Cohen Wing near Higginson Hall
NEC's Jordan Hall: Orchestra level near the coat room
Sanders Theatre: Memorial Transept outside the hall

Merchandise is also available online at *handelandhaydn.org/shop*.



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Two hundred years of the Handel and Haydn Society have brought times of great success and great challenge to Boston and our nation. We are deeply committed to the rich benefits of diversity and inclusion that our founders never knew. From volunteers and staff, from audience to musicians, from our mission and leadership, H+H actively promotes a wider world of inclusion. To learn more or share suggestions, please contact Director of Bicentennial and Community Engagement Emily Yoder Reed, *ereed@handelandhaydn.org*.

Back Bay Chorale

SCOTT ALLEN JARRETT
MUSIC DIRECTOR

August 5
Hatch Shell, Charles River Esplanade, Boston, 7pm

Italian Night The Golden Age of Italian Opera
In Collaboration with the Boston Landmarks Orchestra

November 7
St. Paul's Church, Cambridge, 8pm

Brahms Liebeslieder Walzer
Brahms Four Songs for Women's Chorus
Schubert Songs for Men's Chorus

December 20
Old South Church, Boston, 3pm

A Boston Christmas

March 5
Sanders Theatre, Cambridge, 8pm

Verdi Stabat Mater
Mozart Symphony 25 in G Minor
Poulenc Stabat Mater

May 14
Zeiterion Performing Arts Center, New Bedford, 7:30pm

May 15
Sanders Theatre, Cambridge, 3pm

Bernstein Chichester Psalms
Beethoven Ninth Symphony
In Collaboration with the New Bedford Symphony

Tickets and Information
bbcboston.org or 617.648.3885

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THROUGH SEPTEMBER 5, 2015
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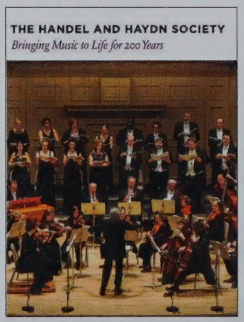
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